

**UNIVERSITY OF MASSACHUSETTS LOWELL  
CENTER FOR LOWELL HISTORY  
ORAL HISTORY COLLECTION**

**SHIFTING GEARS PROJECT  
NORTH ADAMS**

**INFORMANT: ANDREA L. DEMAYO**

**INTERVIEWER: ROBERT GABRIELSKY**

**DATE: MARCH 23, 1989**

**PLACE: MASSACHUSETTS MUSEUM OF CONTEMPORARY ART/NORTH ADAMS**

**R = ROBERT**

**A = ANDREA**

**SG-NA-T012**

. . . On March 23rd, 1989, interviewing Andrea DeMayo. And her office is at the Massachusetts Museum of Contemporary Art in North Adams for the Shifting Gears Oral History Project.

R: Okay. Um, you may find some of these questions peculiar. The idea of (--) I mean some people have. This was not my idea of what the interview was going to be about. Basically this is an oral history project. And what I've focused in on is um, the nature and the changing nature of work here at Marshall Street. But because it's an oral history, one of the most important things oral history projects can do is learn something about the oral traditions. So I'll be asking you something about your background. Where you, other places you worked and you know, that sort of thing. [A: Okay] So that will be a substantial part of the interview.

Where were you born?

A: I was born in North Adams. The North Adams Regional Hospital.

R: Uh huh. Where were your grandparents from?

A: Um, my father's parents, his mother was from Italy, his father (--) No, his mother was from Italy, his father was from North Adams. My mother's parents were from West Virginia and Cheyenne, Wyoming.

R: Uh huh. Do you have any recollection of your grandparents?

A: I know both of my mother's parents and I didn't meet either of my father's parents, but I know his family. Their brothers and sisters [unclear].

R: How did your, how did your mother get from Cheyenne, Wyoming to North Adams.

A: My dad was in the air force and he was stationed out in Cheyenne and that's where they met.

R: I see, so he was stationed out there. That's where he met her. Hm. Uh, do you know what your grandparents did for a living?

A: Uh, yeah. I guess my, my grandfather Louie DeMayo, my dad's father was an electrical contractor. [R: Uh huh] My father took over that business. [R: Uh huh] They also had a small farm which occupied most of my grandmother's time. Um, and my mom's parents have worked doing all kinds of different things. Mostly constru (--) My grandfather's worked construction type jobs.

R: Um, do you(--) You say you knew your mother's parents?

A: Umhm, umhm. They're still alive.

R: Uh huh. Did you visit them in Wyoming?

A: They are now living in Oregon. [R: Uh huh] When I was, I guess when I was born they were living in California. And I've travelled out there several times. I've never visited them in Oregon, but the last time I saw my grandmother was two years ago in Cheyenne when I was doing an oral history of my family. So [laughs].

R: Uh huh, so you must know something that goes pretty far back then, about them?

A: Um, I can get pretty far back, yeah.

R: Uh huh. I mean, see that's, I think that's one of the most important things about oral hist (--) I mean in terms of the direct oral tradition, if we interview say somebody who is ninety years old, [A: umhm] and they knew somebody who was eighty when they were a kid, [A: right] we can get back maybe 150 years in a direct oral tradition. Um, so what (--) Did you hear stories about your grandparent's youth, you know?

A: I heard a lot. I heard more from my grandmother's older sister. She was living in Wyoming and she was there for the full time I was there.

R: It must have been pretty wild back out there then?

A: It was. In fact my grandmother's older sister Fern was one of the first settlers on their land, she and her husband. So it was pretty exciting. And it was different to go out there and see that to them a building that was old was sixty years old. And to us, I lived in an old house cause it was two-hundred years old. And they couldn't, that was something that just doesn't exist very often out there.

R: Wow. I had to pick up someone who was going to be a french maid for kids that I knew in

New York City once, [A: Umhm] and took her too the oldest section of Brooklyn. We wanted to show her some old buildings [A: And it wasn't even] that were two-hundred and fifty years old. And she says, "this is not old." [A: Nothing] [A: Laughs] She said, "where are you from?" [Few words unclear] she was from North [few more words unclear]. There are all you know, two thousand years. That's old. [A: Yes, yeah] It was, Wyoming was the first state that really got the vote. [A: That's right. That's right] Um (--)

A: Not because they were progressive, only because they needed the count population.

R: But it meant (--) But what it did mean was women actually were [A: absolutely] first place were sent, that they were sent to congress. The first congress woman was from Wyoming. [A: That's right] Um, what are your own earliest memories?

A: Um, until I was five we lived in the house that used to be my grandparent's, my DeMayo grandparents house. And my back yard joined up to the house where my great grandfather lived. And I remember climbing over the fence to go visit grandpa. I did it every day. I would sit on his lap out in the garden and he would tell me stories, or teach me Italian, or he would (--) One day we stomped grapes. And I went home with purple feet and got in a lot of trouble.

R: Your great, your great grandfather?

A: Yeah.

R: Uh huh. So you remember your great grandparents?

A: Umhm. He was (--)

R: Did your great grandfather tell you stories about his childhood?

A: Well he died when I was four.

R: Uh huh, so you don't remember.

A: And he probably did, but I don't recall very much. [R: Uh huh, uh huh] I mostly recall what he looked like and what we did.

R: So you made wine?

A: Yes.

R: Uh huh, that's interesting. And you went to (--) Where did you go to school? You would go to school here in North Adams?

A: I (--) No, my family lives in Williamstown. [R: Uh huh] And um, I went to their elementary school in Mt. Greylock Regional High School. [R: Uh huh] And then I went to Tuft's University. [R: Umhm] And I'm now completing my Masters Degree at UMass Boston

in public affairs, which is public policy.

R: Right, right. Uh, well I work for Massachusetts Foundation for Humanities and Public Policies [Laughs]. I'm not sure what that means. [A: Laughs] And it also seems like a kind of [few words unclear] and order. I'm not sure humanities works well together. You would probably foul the state [laughs].

A: Well it should. I mean it would be nice if it did.

R: [Coughs] Tuft's. Jennifer went to Tuft's too.

A: Umhm. And uh, Cheryl Meyers who does our graphics here [R: Uh huh] uh, was my dorm director when I was a freshman. So there's three of us here from Tuft's.

R: Um, does, is this, is this your first job out of, from being a college student?

A: No, this is my second job. [R: Uh huh] I worked for two years for State Senator Peter Webber. [R: Uh huh] He's from Berkshire County. [R: Uh huh] And I worked at the State House in Boston.

R: Uh huh. Um, oh uh, did you have any jobs before then. I mean part-time jobs, or what was the first job that you can remember that you had?

A: Baby-sitting when I was in high school, and junior high.

R: Uh huh, uh huh.

A: And my parents live on a farm as well. And so my first non-paid job was working on the farm. And working with the animals, and cleaning the barn, and doing the chores, that kind of thing. And then I baby-sat all through high school. And I worked for a woman who ran an antique shop, Mary Dunsey, who is a very interesting person. She was eighty-six when she died.

R: In Williamstown?

A: In Williamstown. Um, and I also, she ran an insurance company, antique shop and a quest house. And I worked for all three of those businesses. And I took care (--) She had a sister with Elzeimer's disease and I took care of her two days a week to give her primary care people the break. [R: Uh huh] So I, that was for um, in between college and high school, [R: Uh huh] through the summers.

R: That sounds like a busy time.

A: It was. It was interesting though. I learned a lot. And then I worked all through college. I worked in their development office.

R: At the college, at the university?

A: Umhm.

R: Um, so you've been, you attracted to development, public policy [unclear]?

A: Yes.

R: Is that what you did your undergraduate work in?

A: I majored in american studies. [R: Uh huh] And really I didn't stress public policy. I was more into psychology and sociology, but it does seem to fit pretty well.

R: Umhm, umhm. Um, do you or did you go to church?

A: Yes I do and I did.

R: Where?

A: Um, Saint Patrick's in Williamstown.

R: Uh huh, umhm. Um, so when did you start working here for MoCA?

A: In July of 1988, which was just nine months ago.

R: Yeah. What were the circumstances that brought you here?

A: Um, when I was working for Senator Webber, MASS MoCA was one of my cases in his office. [R: Uh huh] So when Joe Thompson or Tom Cryans would come I would be there for them. I would brief the Senator on what the next meeting was about, or I would go to those meetings with Joe, Tom, or the Senator. Um, I worked on the legislation and getting it amended. Um, talking to other Senators, that kind of thing. Spreading the information. So when I, when MASS MoCA, the legislation was signed by the Governor, Tom Cryans had a dinner and invited me to come. And there were about fifty other people there I would guess. And when we were leaving he said, "if you're ever interested in working for MASS MoCA I would love to talk to you about it." [R: Umhm] And it struck me as a very interesting project. I had already spent a year working on it. Um, so I knew it pretty well. [R: Umhm] And I thought that it would be something I would really be interested in, being a part of.

R: Um, can you describe your typical day? What you do? How do you spend your day?

A: Well I have about five typical days I think. One is uh, I come in here and sit in my office and write on the computer and write letters and do (--) I'm doing some, putting together some uh, forms for all of the different grants we're applying for and that kind of thing. And I'm on the phone with a lot of different social groups. The Rotary Club, you know, service organizations, or the Garden Club, or the, all different groups like that setting up appointments.

R: Are you, are you making, are you initiating these contacts?

A: I did. [R: Yeah] Umhm. I sent out to as many as I could think of, or find I sent out letters to different organizations. Um, those are the primary contacts that I'm working with right now. And I, in the evenings I go and speak to them. [R: Umhm] Um, during the days I'm also supervising, we have four interns from Williams and North Adams State College. And they're working on a project of gathering names for our mailing list. Um, and also sending out all of our hats and buttons to our founding friends who I'm trying to oversee those projects. [R: Umhm] Um, I answer the phones when they ring. When they get to the fourth ring they ring in here. [Laughs]

R: That's interesting.

A: It's um, it's never the same. I'm often in the car on my way either to school, or to meetings in Boston. [R: Umhm] Um, most of my (--)

R: You still taking classes?

A: Uh huh, umhm. Most of my government relations for this particular position are with the Arts and Humanities Council.

R: That's a hike to Boston from here, huh? What do you (--) [A: I'm use to it now] Do you, do you, do you just go for one day, or you stay over.

A: I usually stay over. I had an apartment in Natick when I took this job and I kept it for quite awhile. Um, I'm getting married in May, [R: Uh huh] and so after I gave up my apartment I stayed at my fiance's parent's house [R: Uh huh] when I go.

R: You know, because I come up from Amherst everyday when I, when I do, I'm up (--) I mean in a lot of ways I was, I'm identifying with that, because I'm back and forth three days a week.

A: It's a travel. It was so busy for me when I first started here that it was kind of nice, because I had three house to myself. Um, when I first (--)

R: I'm trying to learn Spanish.

A: I have an Italian tape to try and brush up for my uh, for my honeymoon.

R: [Laughs] [Few words unclear] I start to take my language exams. [Both laughs]

A: Something to take up the time. But I um, enjoyed the three hours. I was (--)

R: All things considered if you're on the right (--)

A: That's right.

R: [Laughs] You get all the news from MTR.

A: And I also get Click and Clack, the uh, auto guys.

R: Right. They're, they're, they're very funny.

A: So I um, when I first started here we worked from nine till eleven, twelve, one. [R: Uh huh] It was just crazy hours. Things have changed a lot. We've become a little bit more of an organization and just sort of a (--) I don't know. [R: Unclear] And so people (--) I mean sometimes I actually leave at 5:30, which my parents can't understand, because I'm usually her until (--) You know, I used to be here until midnight [R: Uh huh] many nights. [R: Uh huh] So.

R: Um, [coughs] could you describe your relationship to your fellow workers here? Or do you feel that you could (--) What do you think that the atmosphere is like in comp (--)

A: I think it's changing. I think we're reaching a point where I think all organizations go through it. And all new theories that you read, we're not really a new organization anymore. So we're moving from sort of this team atmosphere where you know, Joe, who is our Director would often be at the copying machine helping us put together briefing books for the commissioners to more of a position where everybody is [R: Is this the Division of Labor?], yeah, where everybody has their little thing [R: Uh huh] and nobody really crosses over. [R: Umhm] So I think on the one hand socially we do things together, probably not as much as we did uh, when we first started. And it was different people when I came here in July. Um, Joe was still here obviously and myself. And the other two people were Heidi Olsen and Michael Govern and their both at the Googenheim now. So now we have seven people, not four. And everyone's position is a little different. So.

R: Um, how would you describe as you know, an office position? I mean and you had worked in government here previously. Is it uh, are the conditions of work better or worse, different in what way than working for a state senator for example?

A: I think they're very different. For one thing, when I was working for the senator we had an office that was not even as big as the office I'm in now. And we had four people in there. So we have some space. You can do things that if you don't want the whole world to know, even if they relate to your job, or they relate to your job. You can have a little bit of privacy, which is important when you need to talk to people and what not. In government there's not really that need for that kind of secrecy. If somebody is walking through your door, [R: Umhm] they can pretty much know where the senator stands on anything. Here when we're trying to talk to people and get ideas, or move ahead, we may not want the public to be totally aware every little detail until we're ready to tell them. [R: Umhm] And so we need a little bit more privacy.

R: Who designed these desks?

A: [Laughs] Well the um, underneath part is actually a table from Sprague. They were in the complex. [R: Yeah] Everyone else (--)

R: They're awfully large I'd say. [Laughs]

A: I know. And you know it's um, in the beginning I thought, oh isn't that great. And now it's too big and I always have it covered. [R: Not enough room, now it's too big.] You know it's always got mounds of stuff on it. [Phone rings]

R: Gives you a lot of space to mess up. Um, would you say that most of your closest friends have developed off the job, or on the job? Not necessarily this job, but I mean do you develop (-)

A: Um, I guess off the job. I think my closest friends are from high school and college. [R: Umhm] Um, but I don't, I don't know, because as the time goes on I'm considering you know, Monique and Cheryl some of my closest friends. [R: Umhm, umhm] So that (--)

R: Um, what do you do off the job? I mean, besides eat and sleep. What are you act (--)

A: Well I'm going to school. So I do a lot of that. I just bought a house and I'm working on that. Um, and I ride horses and I work on the farm. And I have two sisters, Lisa and Corinne. And Corinne is a singer and an actor and I usually end up going to her performances and that kind of thing. Um.

R: Do you belong to any clubs, organizations, associations, civic groups, political groups?

A: No, I guess I don't. I uh, I haven't really. It's hard. I was in Boston for six years. I came back here and I didn't really get back involved, cause it, when I first started I didn't really have any time. And right now I'm planning a wedding. So I'm, most of my time is pretty well taken up.

R: Since you've been working here have you collected any photographs, snapshots um, of yourself or just the physical environment here? I know that, that there are lots of official photographs. [A: Official photos] I'm talking about, especially of, of uh, of you at work, or pose as though you were at work, or with fellow employees and group shots, or things like that. You know, anything like that? Also anything you, memorabilia you may have collected from around. Um, I'm just wondering if you have anything like that?

A: I, Monique has a couple of photographs. I do have some memorabilia. I have this Berkshire Eagle poster [unclear] printing on, of the newspaper on the day that the governor signed the bill for Mass MoCA. Um, so I have saved that. I have a copy of the, of the actual legislation that Representative Bosley gave me, [R: Oh that's nice] which is kind of nice. [R: I can hardly read it] No, but [Laughs]. [R: Especially with my eye sight] But it was kind of, that was kind of a nice thing. Um, it's hard not to collect things here, [R: yeah] because we have so much art around. [R: Right] And the posters that I have were sent because I gave a tour to a woman who runs a gallery in New York. And she said, "your office is boring." So she sent me you know, some things that (--)

R: Well I wasn't thinking about that so much. It's like you know, group shots of, of people with their arms around each other you know, in the reception room, or you know.

A: Um, not really. [R: Yeah, that sort of] I think, one day I think Monique had a camera in here and she sort of got a few shots of everybody.

R: Uh, the reason I'm asking is that, that this video I'm doing, is I've got like two hundred images so far [A: Umhm] and I'm trying to get more. And current stuff I would really like. What is the possibility of my getting anything from the, from the ball.

A: Oh I think that there's a very good possibility. [R: Uh huh, uh huh] I don't think that's a problem.

R: [Coughs] Oh uh, if you (--) I would appreciate it if you're aware of stuff, or run across stuff [A: sure] that you know, both artifacts and photographs and most of all documents, which I'm having a real rough time getting. [A: Really] Uh, yeah. They're apparently, they're over in the research center, but [A: Sprague documents]. Yeah, but they're uh (--)

A: I can show you where to find some Sprague documents. There's a lot of great Sprague stuff [R: Uh huh] uh, in the complex. And you have to sort of know where to go to find it.

R: Know where to look, right, yeah.

A: Um, but there are some places to go. I know that when, when I would take tours, or if I would just have to go down there for some reason, I would go down to building six, or [R: Umhm] some of the buildings in between. And um, the stuff that was left behind was really interesting. There, someone left their tie and it was thrown on the floor, and it kind of looked like they threw it there and ran out, you know, on the last day. Or there are remnants of people's desks. Things dated from 1967 [R: uh huh]. I don't know how terribly important those things are, but it was kind of fascinating and also sad [R: yeah] to see how things were left.

R: Well see I, basically I'm dealing with this at two levels. Uh, it's the, what uh, (--) My job is essentially a new kind of job description. Uh, I'm sort of, I'm telling you that. I mean you told me something about your job, I'm telling you something about mine. [A: Umhm, sure] To uh, because it's very, it's the sort of thing that's evolving over, something new that's evolving over time. It's a public historian. Part of my job is uh, is to do research like, basically it's divided between two things. Because I don't work in an environment that's a, that's an academic environment. Uh, one of the things I can't do that most historians do is teach, or that's what I (--) [A: Umhm] What I do that's the equivalent of teaching is public programming, all right? I'm doing one of those things tonight. We're having this thing on work, you know, this reading group on work. We're also doing this photographic thing. And the big thing I'm doing is, is to put this video tape together. All of that is about the public programming I'm doing.

The other half of my job is like any other historian in a research institution, is I'm, I'm suppose to do scholarship and research. And so that, that you know, any documents I find, I mean I found the entire documents to the Independent Union at Sprague, which was there for thirty years. You know I got all the documents which are invaluable you know, for a scholar. And they're, I'm going to have them deposited at UMass. Um, so that, that uh, just uh, being able

to find documents, you know, it's like anything. You don't know whether you can use them or not. I'm going to, you know [A: right] I'm going to have to collect five times as many photographs [A: as you want] as I can use [A: right] for, to figure out what works and stuff. So I'm always looking for stuff like this. And I would appreciate it if you know, if anything that uh, that you would come up with uh, you know, about this. Um, and uh, as a matter of fact I'm just barely beginning to formulate something that I, well because I mean it's just, I haven't worked it out completely in my head. That I probably would like to talk to [Krins?] about in terms of doing it in a more formal way. And how it might be an ongoing, long term way. And how it might be, uh, do something that might be permanently connected with MoCA in terms of the recovery of history. [A: Umhm] Uh, um, so in any event that's what I'm up to. And I'm just saying that you know, anything that you come up with like that I'd appreciate your help.

Um, the project that I'm involved with, that's another thing. I should have brought you my poster. Uh, The Shifting Gears Poster.

A: I worked on the funding for that. [R: you did?] Yeah. And if we're installing the historians and that kind of thing. [R: Uh huh, uh huh, so you know something about Shifting Gears. Yeah, okay]. So I know a little bit about it. And I've heard some about it. [R: Yeah] And you've been working with Tom Fells, or he's been looking to you anyway.

R: Yeah, a little bit in terms of his project that he wants to do. An art project, historical art project on [A: Right] you know, the history of the buildings and stuff. Um, as a matter of fact I have to get back to him. But the, most projects like this end up being, in their application end up being quite different than they were in their conception, you know? [A: Absolutely] Uh, uh, but in any event the subtitle of the project Shifting Gears is the Changing Meaning of Work in Massachusetts 1920-1980. And um, once a month all the scholars get together and we talk about work. We all sort of you know, keep tabs on each other and stuff like that. And people were saying, you know, how are we going to get at this. You know, everybody is doing world histories all over the place. How are we going to get at this? And uh, and uh, I uh, I said, you know, well why don't we ask people we're interviewing how they thing the meaning of work has changed? And they said, nah, I can't do that, because they won't know what you mean. And they just shrugged their shoulders. Uh, and I said, I'm not sure that this has anything to do with the level of one's education or not, because I just [few words unclear]. That's what I'm going to do. I said, you want to know something from somebody, you just ask them directly you know. Usually what I get back is uh, what do you mean, the meaning of work? [Chuckles] Which case, I don't, I don't deal with that very long. I say, well I'm not sure what I mean. [Laughs] You know, what do you think it means? You know, I didn't invent this look. Somebody, [A: something I was suppose to ask] yeah, but that's what we're looking at. We're looking at the changing meaning of work. We don't even, we're not even sure what it means, the changing meaning, but that's the question we're looking at. [Laughs] 1920-1980. So, and some people, you know, will say, well, you know, depending on you know, how old they are and stuff like that, well I can't (--) If they started working in 1950 or so, well I can't speak before then, but you know, this is how I think work has changed you know, since then. That's all. And some people are quite brash and you know, they don't care. They'll say, well we'll talk about it, you know. This is what they've read and stuff like this and so this is what they think. But this is a very important question that I ask all of my interviewers. That is, how has the meaning of work changed, or how has the nature of work, or how has work in Massachusetts, or particularly in

North Adams um, changed in your recollection, or in terms of what you know about history, or that sort of thing? So I want you to comment on that.

A: Okay. I uh, I was a teaching assistant for a really interesting course on the very exact same topic was work in America. And um, it's funny how it keeps coming up for me again and again, because I've had to talk to different people about it. So I actually do have a couple of ideas. [R: Umhm] I think for me, looking at my family and the family that I knew, and even I think this really [unclear] my father work for them was always a hard physical labor kind of thing. They were all farmers, plus they all did something else. Um, you know um, [unclear] but my father and my grandfather had the electric business for example. Um, my great grandfather actually dug cellars when he first came over. And so for us work was really a hard physical thing. When I got to college and I was doing other kinds of work in an office, for me personally things started to change in terms of it wasn't physical. And I found out that when I was tired I was physically drained, but I was mentally zapped. And so I think for me that's how it started to change. I always thought work was, I'm going out to the barn, [R: umhm] or remodeling the house, or whatever the thing my family was doing at the time.

I think um, for North Adams on the philosophical sense, or economic sense even, work has changed from physical farming and industrial labor, which was I think very hard work, to service things. I mean how many Burger Kings and Zayre's and K Marts and those kinds of businesses we have here. We're shrinking in terms of manufacturing jobs. It's happening all over Massachusetts and all over the country. And it's uh, work is really changing into a different kind of industry if you look. In North Adams I think we come from industrial, we come from farming and industrial to this service industry and they're sort of, everyone is not really sure what the work is in North Adams. And they're trying to diversify their economic base, because they can't support the industry that they have. We're sort of in a not sure period and I think that with Mass MoCA and the Greylock Glen and some of the other things that are happening, we're moving toward a tourist industry, which is more service. It's less hard labor kind of thing. More hotels and those kinds of businesses that will cater to people who want to see what we have. And that includes the Museum, it includes fall foliage and how pretty North Adams is. Um, and we are, we are getting whammed. I mean how many empty mill buildings do we have here? We have a lot in North Adams.

R: What did I miss? There was something about that in this about Beaver Street? That there are three artists at Beaver Street? [A: yeah] I try to clip everything about MoCA. I missed that one. Um, so (--)

A: One other anecdote I guess that when I was teaching that class I had one student tell me, we were studying Thoreau. We were talking about work.

R: He didn't like work.

A: Well this student was convinced that the work that he did, whether it was his garden, or going out and writing down in his book, because he liked it so much it wasn't work. And, but everybody else who kept a garden, that was working, or kept their house clean, that was working. But for Thoreau, it just wasn't work. And I always chuckle about that, because I think there's (--)

R: It's a state of mind.

A: There's two kinds (--) And there's two kinds of work. This student felt like you couldn't like your job. You know, you went to work because you had to go to work. And you maybe liked it some days, but for the most part people just didn't like their jobs. And I think that he came from a city and I came from growing up on a farm. And so your job in terms of going to work was not separated from your, the rest of your life.

R: How about, how about if you like it you must not be doing something right?

A: Or something like that. I think he really, [R: right? Jeese, I'll get caught [laughs] he really had a strong feeling that you just couldn't, couldn't like it all that much. And I had a hard time.

R: That's very uh, there's just been a book written about uh, actually about people like me. Industrial workers who went into academia and their feelings about it. And it's always like, it's like everyday I feel like I'm stealing money, [A: laughs] because of this you know, like you're not doing [unclear].

A: It's not exactly the same.

R: Right, yeah. Um, is there anything in terms of, especially in terms of working here uh, that, that you would like to add? What it's like to work here. Not necessarily, anything at all basically.

A: Um, I think I'm always fascinated when former employees come and they always want to tell you whose office you're in. And uh, it's sort of like the area. You don't own your house until you die or move out of it and then it becomes your house. And the next people who move in, move in your house, [R: right] you know. So we live in the [Gelusha] house even though we've lived there for twenty years, you know. [R: Uh huh] I think it's sort of like that I'm in Bob [Armitage's], this isn't my office yet [R: Uh huh] according to everybody at Sprague. But I like walking down to the complexes. And I went through with Barnie Shine, who was the president of Sprague Products for several years. And um, he, we went down to building six. He had his warehouse down there. And he was talking about how, and other people have said the same thing, when you walked through the halls you always saw ten or twelve people that you knew, and that you would say hi to and chat for a second. And it took a lot longer than the ten minute walk to get from one end to the other, because it was such a community here. And now when you walk you don't see anybody. You don't see anything. Everything is ripped up and dirty and a mess. And it, it's sort of a sad feeling I think that everything is empty. But I think we are in a transition period where everybody who is not in here right now, I think it's different for us, but the people who are looking from the outside at Mass MoCA and seeing what's happened, they have a tremendous hope that it's going to be restored in some way to be a busy hub and sort of a community and something that they can be a part of. And I know that I walked with Barnie to his old office, which is very beautiful. It's much nicer than these offices. And it's all falling apart and that was very sad for him. [R: Umhm] And I know several of the Sprague employees who came to the ball weren't really sure that they wanted to come back, because it would be too emotional. And I never really connected. I never really expected that. I thought that you know,

business was business and they moved and that they didn't really have any tie here, but they really do have a really strong tie here. They, they were, they thought that they might not be able to handle coming back here. And that's when I finally realized I think, how important this is. Not only to the people who were the employees, but also to the management here. [R: Uh huh] They really have a tie.

R: Well that was great. I'm glad I asked you that question. [A: laughs] Yeah, that's going to be a good sampler. Um, I was thinking of how I was going to use (--) Uh, okay. I very much appreciate the time [A: oh I enjoyed it, no problem] you've given me here. And uh, again anything you can think of in terms of, in terms of memorabilia (--)

tape ends in mid sentence.